

Institution: University of East Anglia

Unit of Assessment: 32 (Art and Design: History, Theory and Practice)

1. Unit context and structure, research and impact strategy

Context and Structure

For over 40 years UEA has been at the forefront of envisioning Art History as interdisciplinary, global in outlook, and open to innovative methodologies. We remain committed to extending the disciplinary canon by challenging traditional, habituated thinking on how best to study Art History and on what comprises its subjects and objects. Our contribution to the ecology of the discipline is grounded in research across a broad methodological, geographical, and chronological sweep. Our impact case studies, our outputs, and our people demonstrate the expanding reach and significance of our interdisciplinary working and the difference the Unit has made to place, societies, and economies.

Art History continues to thrive at UEA and remains a central plank of the Faculty of Arts and Humanities and more broadly of the University through the prestigious research centres and on-site, world-renowned gallery that comprise this Unit. In 2014 a strategic review of Art History encompassing staffing/staff development, focus, and future direction also took on board REF 2014 panel feedback. The review recognised our strengths in interdisciplinary research that blurs the lines between history, theory, and practice and supported us in achieving our strategic aims (see below) to achieve maximum research potential, public engagement, and impact during the current census period and beyond. Strategic investment has increased this Unit from 14.9FTE in 2014 to 18.8FTE. Our PGR completions grew from 28 in 2014 to 35 in this census period.

The Unit comprises staff from Sainsbury Centre for Visual Arts (**SCVA**), Sainsbury Institute for the Study of Japanese Arts and Cultures (**SISJAC**) and the Sainsbury Research Unit (**SRU**), and colleagues from History (**HIS**), Languages (**LCS**), and the Department of Art History and World Art Studies (**ART**). Our period coverage is

Antiquity-Medieval: Jack Hartnell (**ART**), Sandy Heslop (**ART**), Simon Kaner (**SISJAC**), Susan Whitfield (**SISJAC**).

Early Modern-Modern: Dana Arnold (**ART**), David Gilks (**HIS**), Paul Greenhalgh (**SCVA**), Karen Jacobs (**SRU**), Ryoko Matsuba (**SISJAC**), Toshio Watanabe (**SISJAC**), Chris Wingfield (**SRU**).

Modern-Contemporary: Eugenia Bogdanova-Kummer (**SISJAC**), Simon Dell (**ART**), Rye Dag Holmboe (**ART**), Ed Krčma (**ART**), Tania Moore (**SCVA**), Christina Riggs (**ART** moved 2019), Nicole Coolidge Rousmaniere (**SISJAC**), Eriko Tomizawa-Kay (**LCS**), Nick Warr (**ART**), Calvin Winner (**SCVA**), Ghislaine Wood (**SCVA**).

Research and Impact Strategy

Strategic Aims During this Review Period

- To continue to augment our established reputation for challenging traditional thinking in Art Historical research;
- To be at the leading edge of the interface between exhibition practice research and historical research;
- To continue to develop our world-renowned research in Japanese arts and cultures;
- To strengthen the collaboration between our research groups within multidisciplinary/geographical/period contexts, and to capitalise on the new interdisciplinary structures within the Faculty and University (see REF5a);
- To maximise our potential for grant capture, impact and engagement;
- To continue to expand and nurture our PGR community.

Our impact strategy, refreshed in 2014, has grown in effectiveness and is concerned with durability, community, and communication in the widest sense. We envisage impact as a two-way

Unit-level environment template (REF5b)

process and our case studies *Ocean Liners* and *Fijian Textiles and Dress* demonstrate effects at national and international levels including collaboration with museums, collections, audiences; engaging with people and communities; and engaging with professionals. The significance and reach of our research for user groups is germane to our strategy and pathways to impact are a core part of our activities and enhance the vitality of our research culture. A suite of international and national exhibitions, public lectures, and media appearances ensure our research reaches a wide audience (see section 4).

All our **Research Groups** include staff from across the Unit and encourage interdisciplinary thinking across periods, mediums, and geographies and approaches that cross history, theory, and exhibition practice. (Outputs cited submitted in REF2 are undated; outputs cited as context are dated.) The vitality and porosity between the subjects and methods of our research is evident in the scope and range of output type within each group ranging from exhibitions to research monographs. Our combined research and impact strategy mean this Unit continues to make a substantial and sustainable contribution to interdisciplinary thinking and to improved methodological creativity in the following areas.

1. Interdisciplinary and Transnational Art History

This significant research group demonstrates how Art History at UEA continues to be at the vanguard of the discipline in terms of scope and approach, and includes some exceptional PhD students. It is a nexus for **all** of our research enabling collaboration and interaction across the whole Unit through regular lecture and seminar series, and research and social events. The four complementary sub-groups continue our commitment to look beyond canonical disciplinary frameworks and to blur the boundaries between historical and practice research.

(a) The Graphic Arts

This sub-group makes a powerful contribution to the understanding of graphic art in a trans-historical and transnational context through common concerns with the expression of ideas and processes of making. Our research covers medieval manuscripts to manga and includes three ground-breaking monographs and a major exhibition: **Arnold's** recent work on the relationship between architecture and ekphrasis offers new ways of understanding prints and drawings of architecture using theories of perception and gendered spatial experience. **Krčma's** substantial study of Rauschenberg sheds new light on how drawing negotiates the differences between media and responds to the literary imaginary. **Bogdanova-Kummer's** extensive research makes important connections between Japanese C20th calligraphy and European and American abstractionists in the 1950s. Transnational exchange informs **Matsuba** and **Rousmaniere's** innovative project on *Manga*. The significance and reach of our research is evident in our collaborations with major institutions worldwide, for example **Arnold** advises on a US NEH funded project on *Vetusta Monumenta*, **Krčma** contributed to the Tate and MoMA publications for the Rauschenberg exhibition (2016), and **Bogdanova-Kummer, Matsuba, and Rousmaniere** have changed the understanding of Japanese art forms both in Japan and the West. Impressive students include Alexandra Politis, supervised by **Arnold**, whose PhD on prints was in concert with the Soane Museum, now working for HaworthTomkins Architects.

(b) Bodily Practices

Moore and **Winner's** archival and exhibition research shed new light on the notion of the body in the work of Frink, Giacometti, and Moore. Alongside pieces by Frink and Moore, Winner's on-going development of the sculpture park that surrounds SCVA includes works that explore the body in landscape by Lynne Chadwick and Antony Gormley. This work will continue in the next review period and Winner will write a study of sculpture parks. **Arnold, Jacobs, Hartnell, Riggs, and Wingfield** bring historical depth to this sub-group, which is global in purview. **Jacobs'** AHRC-funded (2011-14) work on women's clothing and tattooing in Fiji resulting in a book and exhibition. Looking forward, **Jacobs'** new GBP296,853 British Academy grant (2020-22) *(Re)Defining Culture: Engaging Urban Fijian Youth in Sustainable Employment Opportunities in the Cultural Heritage Sector* will expand this field of enquiry. Katrina Igglesden, an outstanding former PhD student of

Jacobs who worked with her on the Fiji clothing exhibition, is the PDRA. **Wingfield's** new project on *Leather Technologies of the Kalahari* (2021-22) part of the British Museum's *Endangered Material Knowledge Programme*, will extend our contribution to the understanding of bodily practices and clothing.

(c) Word and Image

The core concern of this sub-group is the interaction between the verbal and the visual across a range of media, including the practices of art writing and art criticism. The photograph as document is a key theme as explored in the major monographs by **Dell** and **Riggs**, and by **Warr** through his exhibition research into W. G. Sebald. **Riggs** also shared her research in her curation of the exhibition *Photographing Tutankhamun* held at Lincoln (2017) and the Museum of Archaeology and Anthropology, Cambridge (2018). **Arnold**, **Bogdanova-Kummer**, **Hartnell**, **Heslop**, **Holmboe**, **Krčma**, and **Whitfield** exemplify the geographical and chronological sweep of this sub-group and the attention we give to detailed stylistic and technical analysis and the interface between word and image. **Holmboe** and **Krčma** extend the interest of this sub-group to include dialogues with practitioners. For example, **Krčma** held 'in conversation' events with Pavel Büchler and Alison Turnbull as part of the WARS seminar series (see section 4).

(d) Architecture and Design

Our established reputation for innovation in the study of architecture endures in the work of **Arnold**, **Heslop**, and Stefan Muthesius who retains an honorary professorship. We continue to see architecture and urban environments as a lens through which to observe wider cultural and intellectual trends in UK, Europe and beyond, for example **Heslop's** GBP193,000 Leverhulme funded *The Churches of Medieval Norwich: City, Community and Architecture* and related exhibition. One of the many notable PhD students, Agata Gomółka, supervised by **Heslop**, is now Assistant Curator at Norwich Castle and Museum. **Gilks** joined this group to enhance our approach to the urban fabric, especially **Arnold's** comparative work on London, Paris, and Tianjin. The latter has changed thinking in China about European concession architecture and **Arnold** is a member of a consultative group for a forthcoming exhibition on C19th China at the British Museum.

Exhibition research continues to make a substantial intervention in Design History. **Greenhalgh** makes important pan-European connections and draws on his *Coup de Fouet* research network in his project on *Art Nouveau: The Nature of Dreams*. **Wood** explores social contexts for design in her exhibition research on *Ocean Liners* and *Art Deco by the Sea*. We have a longstanding commitment to the study of ceramics and **Greenhalgh's** authoritative monograph *Ceramic, Art and Civilisation* is set to become a standard work whilst **Kaner** and **Rousmaniere** (see below) focus on Asia. **Kaner** was co-investigator on the AHRC-funded project on early pottery based at the University of York (PI Oliver Craig, c. GBP564,653 2014-17), which led to an exhibition at the Embassy of Japan in London in 2016. Looking forward, **Arnold** is preparing a study of female agency in the writing of Architectural History. **Wood's** next exhibition and publication, using SCVA's recently acquired Sir Colin Anderson archive, extends her work British progressive design. We are also planning an Egyptomania exhibition and publication that will seek to decolonise this topic.

2. Exhibition Practice Research

Our strategy in the review period has been to develop the strengths in exhibition practice identified in REF2014. Our research in this area is supported by a discretionary grant of up to GBP225,000 annually from the Gatsby Charitable Foundation. Funding of c. GBP125,000 has been raised for research-focused acquisitions including works by Sonny Assu, Rana Begum, and Julian Stair. Research in this group has expanded our canonical understanding of the blockbuster exhibition by challenging the need for a biographical or period survey that is the established norm. **Wood** and **Matsuba** and **Rousmaniere** combined innovative curatorial practice and exhibition design to present important new perspectives. **Wood** curated *Ocean Liners: Speed and Style* with Dan Finamore at the Peabody Essex Museum, Salem, Mass. It travelled to V&A London and opened

Unit-level environment template (REF5b)

V&A Dundee reaching c. 400,000 visitors. *Manga* curated by **Matsuba** and **Rousmaniere** was the first display of small-scale ephemera created by contemporary graphic artists in the premier gallery at the British Museum. As a result, the exhibition narrative and display strategies broke new ground to deliver this challenging content to c. 200,000 visitors.

Our national and international exhibitions combine historical research with exhibition practice. For example, **Heslop** worked with the Norfolk Record Office including curating the exhibition *Drawing in the Archive* (2017) and **Greenhalgh's** *Art Nouveau* project draws on his involvement with the EU-funded *Coup de Fouet* research group. **Moore** and **Winner's** work give us significant historical insights and future plans include an exhibition on the recent Morris bequest of British Abstract and Constructivist Art. Collections and colonialism in C19th and C20th and the decolonisation of this knowledge inform the work of **Arnold, Dell, Jacobs, Riggs, Wingfield, Winner, and Wood**. **Winner** and **Wood** lead the on-going re-cataloguing and decolonising of the SCVA collection, with contributions from colleagues from across the Unit, funded by the Gatsby Foundation GBP237,000. **Wingfield** is Co-I on an AHRC Research Grant *Museum Affordances: activating West African ethnographic archives and collections through experimental museology* (GBP800,000), 2018-21 Co-I with Nicholas Thomas, PI Paul Basu, SOAS and received GBP25,000 from the Internal ODA/GCRF funding for a project: a *Dialogic and Decolonial field school on Heritage, Archaeology and Museums* with Sol Plaatje University, South Africa (2020). Many of our exceptional graduates follow careers in museums. For example, Lloyd de Beer is now Curator of Medieval Art at the British Museum.

3. Japanese Arts and Cultures

This group mostly comprises staff from SISJAC, one of largest groupings working on this topic in Europe. Its world-leading research sets the agenda for Japanese arts and cultural studies outside Japan and also has considerable impact within Japan – for example **Kaner's** significant contribution to the understanding of ceramics. **Kaner** convened the conference on *Future of Japanese Cultural Studies outside Japan* 2016; the Ishibashi Foundation Lecture Series (held annually in Japan, 2014-19) (related publication in 2021); and the Tokyo Futures Lecture Series and conference in Japan and UK, 2015, 16, 17.

Collaboration with colleagues across this Unit (see above) and with those in Area Studies and History is well established. **Tomizawa-Kay** (Languages) works closely with SISJAC, especially **Watanabe**. **Kaner** and **Moore** collaborate on a transnational exhibition and publication of the Berlin based Japanese artist Leiko Ikemura (scheduled for 2020, postponed until August 2021).

During this assessment period SISJAC broadened its research purview to situate Japanese Arts and Cultures within the context of East Asia. The strategy included Whitfield's appointment as Professor of Silk Road Studies whose expertise on China complements **Arnold's** on British architecture in Tianjin and sponsoring a peer reviewed AAS session on Cultural Heritage in East Asia (2018) where **Arnold, Kaner, and Watanabe** gave papers. The transnational context of Japanese art is explored by **Bogdanova-Kummer, Tomizawa-Kay, and Watanabe**. **Tomizawa-Kay** convened the International East Art History Symposium *Deconstructing Boundaries* (2015) and her work on the complex relationship between Japan and Okinawa prompted a major conference *Okinawan Art in its Regional Context: Historical Overview and Contemporary Practice* (2019).

SISJAC collaborates with major international institutions, including the British Museum where **Rousmaniere** was seconded (2010-19) to work on the Japanese porcelain collection and the *Manga* exhibition. **Rousmaniere** advises the Royal Collections Trust on an exhibition about their Japanese collection rescheduled to 2022 (due to Covid-19). **Rousmaniere's** translation of *History of Art in Japan* (2018) was recognised in the Japan Association for Translators Award. Outstanding PhD students include Mary Redfern, supervised by **Kaner**, now curator of East Asian Collections at the Chester Beatty.

Future Strategic Aims

- Advance our reputation for pushing the disciplinary boundaries and frameworks of Art History through publications, PGR recruitment, grant capture, and PDRAs;
- Develop our strengths in the interface between historical and exhibition practice research

Unit-level environment template (REF5b)

- a new appointment already made for next review period;
- Enhance our status as an internationally renowned centre for the study of Japanese Arts and Cultures – a new appointment already made for next review period;
- Expand our commitment to impact and engagement through our programme of exhibitions, Sculpture Park, and public facing events.

2. People

Staffing Strategy and Development

Successive generations of art historians at UEA have set the agenda for interdisciplinary working across media and cultures and this ethos has been at the heart of staffing strategy and development in the census period.

Staffing since REF 2014

The staffing strategy of the Unit aims to strengthen our research areas through:

- Recruitment of both of internationally renowned, established scholars and early career researchers as an investment in the next generation;
- Support for the career development of staff through internal promotion and an individually tailored pathway known as a Development Year (see below) to enable colleagues to transfer onto research contracts;
- Mentoring and support schemes for staff development and research management.

The staffing structure differs from 2014, as a number of colleagues have taken up prestigious posts elsewhere or retired. Importantly, Art History retains its individual identity within the University and continues to be well supported in achieving its strategic aims. Alongside Art History, since 2014 the University has significantly invested in the development of Area Studies with strong Africa and South America research groups. To maximise synergies and interdisciplinarity within the Faculty and the University, colleagues working in these areas are returned to UoA25, but links are maintained through collaborative projects and research events. Cross-departmental working has resulted in colleagues from History **Gilks** and Languages **Tomizawa-Kay** joining this Unit, which also benefits from a Leverhulme ECR **Holmboe**.

In response to REF 2014 feedback, we have paid particular attention to the demography and opportunities for development of the staff in this Unit. The Unit comprises 8.4FTE women including 2.4FTE professors, (**Arnold, Bodgdanova-Kummer, Jacobs, Matsuba, Moore, Rousmaniere, Tomizawa-Kay, Whitfield, Wood**) 10.4FTE men (**Dell, Gilks, Greenhalgh, Hartnell, Heslop, Holmboe, Kaner, Krčma, Watanabe, Warr, Wingfield, Winner**). Promotions since 2014 include **Kaner** to Professor (2018), **Krcma** and **Hartnell** from L to S/L (2017, 2020), Riggs to Professor (2018). Colleagues have access to substantial financial support and mentoring to develop their research profiles and professional development

Our recruitment strategy since 2014 includes nine new appointments (five women, four men) – a substantial investment in the current climate. Ranging from ECR to professor, these posts strengthen research and impact in our strategic areas for growth. Expansion has been made possible by targeted investment in new posts, proleptic appointments, and the replacement of colleagues who retired or took up prestigious posts elsewhere e.g. Matsuda (to Tokyo University, retains an Honorary Lectureship), Riggs (to Durham University Oct 2019), Wilson (to UCLA).

These staff changes enabled the Unit to make new appointments to meet the needs of our forward strategy and address the gender imbalance in the Unit: 31% women in 2014 rising to 45% in the review period. **Arnold** (2016) replaced Wilson as the Professor of Art History and continues our tradition of world-leading architectural history. Proleptic appointments for colleagues who took staged retirement enabled us to invest in the future of the discipline whilst maintaining our international profile: **Hartnell** (L, 2017), replaced **Heslop**, enhancing our expertise in Medieval Art, **Krčma** (L, 2015), replaced Corbett (part-retired, then moved to Courtauld 2016), developing our strengths in C20th and Contemporary Art, and **Wingfield** (S/L, 2018), replaced Mack, augmenting expertise on the histories of museum practices, especially in a C19th colonial context. Investment

Unit-level environment template (REF5b)

in SISJAC included four new posts, fully supported by the Gatsby Charitable Foundation: Lectureship in Japanese Art History **Bogdanova-Kummer** (2018), Research Associate **Matsuba** (2018), **Watanabe's** professorial appointment (2015) has brought a substantial track record of research expertise, and **Whitfield's** appointment as Professor of Silk Road Studies (2020) signals further investment and development of this group. **Moore** was appointed as Chief Curator of Art (2019), a new post funded by the Joyce and Michael Morris bequest (GBP750,000) to support curatorial research on the collection they bequeathed to SCVA. Two new Lecturers in Museum Studies and Japanese Digital Arts and Humanities (both female) have already been appointed in the next review period.

The Development Year offers a personalised programme of support for colleagues employed on teaching or curatorial contracts who wish to develop a research portfolio. Support includes research mentorship, developmental feedback, activity planning, where applicable a reduced teaching workload, membership of the Early Career Researchers forum, and targeted internal funding schemes, including a GBP1000 research development grant. This opportunity for career development is open to all colleagues and has been a core part of this Unit's strategy to recognise and develop research excellence particularly at the interface of Art History and Exhibition Practice. The achievements of **Rousmaniere**, **Wood**, and **Winner** as established practitioners in their fields and colleagues at earlier stages in their careers **Tomizawa-Kay** and **Warr** were recognised in their transition to research contracts.

Equality and Diversity

All appointments and promotions are undertaken within the framework of the University's equality and diversity policies. <https://www.uea.ac.uk/hr/employee-information/equality/equality-diversity> The Equality and Diversity Office web pages contain policies, statements, procedures, and action plans relating to the provision of equal opportunities with respect to age, race/ethnic origin, gender, religion and belief, sexual orientation, and disability. UEA recognises the importance of supporting staff during periods of maternity, paternity, and adoption leave, offering occupational maternity pay in addition to statutory pay, and giving additional paternity leave of up to 4 weeks. UEA as an institution has silver recognition under the Athena Swan Charter and upholds the 'Concordat to Support the Career Development of Researchers'. We support staff who are women and who identify as women to access the [Aurora](#) leadership programme. There is bespoke support for female research staff across the UEA and Norwich Research Park via RESNet, a grassroots contact and information network promoting gender equality and fairness across the Norwich Research Park (see REF5a).

As noted above, the Unit comprises 8.4FTE women and 10.4FTE men. The professoriate (4.8FTE) is split equally between men and women. Significant research-related leadership roles have been broadly shared across genders. For example, **Arnold** is Faculty representative for the University GCRF steering group that allocates funding through the ODA QR allocation; **Greenhalgh** as Director and **Wood** as Acting Director of SCVA; **Jacobs** was head of the DTP CHASE for UEA and a member of the consortium's selection panel for PhD funding (2020). **Kaner** is Executive Director and **Rousmaniere** Research Director of SISJAC. **Kaner** also chairs the University's Japan Dialogues Group. In **ART**, **Krčma** and Riggs have co-ordinated research events and impact activities respectively.

Mentoring, Staff Development, and Support

Mentoring and support occur at different levels within the Unit, and the Faculty. Colleagues are supported by a Research Director who advises on bid development, organises annual output reviews, and personal development plans. An Impact Champion encourages the development of ICS, for which funding is available. A 'Buddying' scheme for ECRs was introduced in response to Covid-19. Senior colleagues mentor younger colleagues in their individual research and career development, including competing for prestigious fellowships and working internationally. In **SCVA** this extends to taking colleagues through all the stages of exhibition preparation. Individually tailored institutional management systems including annual appraisal and discussions around planned research activity relate Unit strategy to University priorities. Colleagues have access to regular research training and skills workshops, delivered at School, Faculty, and University level. These ensure that colleagues are informed about the latest developments from research councils,

Unit-level environment template (REF5b)

governmental policy, and other funding bodies. The increasing importance of international funding schemes is supported by **Arnold**, who leads Faculty-specific GCRF information and networking events. **Wingfield** received GBP25,00K for a project from the ODA QR allocation.

A range of university-led engagement and impact workshops delivered in collaboration with organisations including the National Centre for Coordinating Public Engagement, are available to staff interested in developing impact partnerships.

Open Research Culture

The Unit and University are committed to a flexible working and an open research culture that incorporates all staff, immaterial of contract type or contract duration (including part-time and short-term contracts). The University has implemented the UUK Concordat to Support Research Integrity, Open Access Policy, and Research Data Management Policy through a set of [Guidelines on Good Practice in Research](#). Where appropriate, the Unit has benefited from the University's General Research Ethics Committee and (since 2019) the new Humanities Research Ethics Subcommittee. Research papers or pre-prints are made available through Eprints, with individual colleagues also using online platforms including academia.edu. An Open Access agreement between the University and major publishers including Springer, Taylor and Francis, and SAGE and Open Access awareness and training events organized by the University's Open Access officer enhance our lively, outward-looking research culture.

Staff Research Development

Category A staff have **40% of their workload dedicated to research**. This includes six semesters of a combined workload where research counts for 30% of contracted hours, and the opportunity to apply for a six-month research sabbatical for every seventh semester. (Notably, UEA retained the full research workload allocation and rolled forward study leave that was temporarily suspended due to Covid-19.) Study leave applications have to outline clear research outcomes relating to the strategic aims of the Unit and the Faculty. The integrative nature of research through practice in the curatorial sphere also equates to 40% of the total workload of colleagues in SCVA. Our research development is also supported by internal funding schemes outlined in section 3.

The institution's probationary system gives ECRs (e.g. **Bogdanova-Kummer, Hartnell**) a reduced teaching and administrative workload, helping protect their work time and allowing them to focus on research. ECR colleagues are also invited to join the Early Career Forum, which meets five times per year providing a supportive environment for addressing specific issues and sharing of best practice. ECRs also have access to a ring-fenced funding pot, 'Annual Adventures in Research', designed to help them develop innovative and distinctive research programmes.

The vibrant **visiting fellowships programmes**, with a global make-up, add considerable research diversity and vitality to the Unit attracting senior international academics and offering post-doctoral opportunities for the next generation of scholars. These include:

SISJAC

- Robert and Lisa Sainsbury Fellows: up to three Postdoctoral researchers annually to prepare publications;
- Handa Jomon Archaeology Fellows: biannual award;
- Ishibashi Foundation Summer Fellowships (2018-20); month-long bursaries for c. 20 MA/PhD/ECRs.

SRU

- Visiting three-month Fellowships: Visitors have included Ceri Ashley (British Museum, 2016); Vicky Van Bockhaven (Lieden, 2019); and Janet Berlo (Rochester, 2020).

The Unit also hosted three visiting academics funded by the China Scholarships Council to work with **Arnold** as part of their career development; has one Leverhulme ECR Fellow **Holmboe**; **Helsop's** Leverhulme funded project employed three Senior Research Associates: Kristie Baine, Clare Haynes, and Helen Lunn and a Research Fellow Brian Ayers.

Month-long fellowships offer GBP2,500 to support traditional and/or practice research <https://www.uea.ac.uk/research/fellowships/uea-archives-and-collections> make our collections available to external researchers at all career stages e. g. 11 awards in 2020.

Training and Supervision of Postgraduate Students.

We see doctoral students as an intrinsic part of our research culture and completions in the Unit have increased from 28 in 2014 to 35 in this review period. We invite each student to join and participate in our research activities including reading groups, seminars, and work in progress where they present their work and meet peers, PDRAs, and scholars at different levels. Within the Unit, PGRs organise an annual themed symposium e.g. Shapes of Time: Recurrence in Material Culture (2017), Fields of Vision: Field Photography and Digital Imaging Across Disciplines (2018).

Many of our remarkable doctoral students (see also section 1) go on to hold significant posts in the academy and beyond. For example, Sylvia Cockburn is Curator of Art at the Australian War Memorial in Canberra, Marie Durand is currently maître de conférences at the University of Strasbourg, Lisa McDonald is currently PDRA at the Glasgow School of Art, and Luke Edgington-Brown moved to a post-doc at Kyoto Prefectural University.

Doctoral research students are allocated a supervisory team comprising either a primary/secondary, or a co-supervisory team including Unit staff and, as appropriate staff from other disciplines and/or other institutions or IROs through UEA's role in consortia CHASE (Consortium for Humanities and the Arts in the South East) and the Eastern Academic Research Consortium (E-ARC). Students meet regularly with their supervisor(s) and progress is supported and relevant training signposted; after presenting a portfolio of work at a probationary panel at the end of year one (year two for part-time candidates), their progress and development continues to be nurtured by the supervisory team. To assist with career development and ensure EDI, our PGR supervisory training is updated every three years and new supervisors paired with more experienced supervisors to ensure candidates gain the requisite level of support. For example, **Hartnell** works with **Heslop** on an AHRC funded CDP with Museum of London.

All of our PGR students are admitted to the Faculty's Graduate School (**FGS**), led by an Associate Dean and a Programme Director. It plays a vital part in the development of a dynamic research culture for PGRs and provides a multi-disciplinary environment where students can develop their knowledge and skills through academic and research career training initiatives. **FGS** runs a Faculty-wide interdisciplinary seminar series attracting internationally renowned speakers and a 'Learning to Teach' strand that equips post-graduates to be employed as Associate Tutors e.g. Bea Leal and Lisa Newby. **FGS** funds, through a competitive bidding process, student-led conferences, as well as outreach and public engagement activities by research students, and offers annual prizes for the best published article, the best teaching, and for outstanding public engagement by a PGR. The vibrancy of our PGR community is enhanced by dedicated spaces with computing facilities and our specialist on-site libraries and collections. In 2018, CHASE was awarded GBP17,000,000 from AHRC DTP2 guaranteeing the future provision of studentships. The Faculty also offers studentships and the Unit has supported our PGRs with over GBP73,000 of funding. The DTP offers all our research students the full range of training and seminar activities provided by the CHASE partners and enables the Unit to embed further a dynamic and intellectually stimulating research culture among its PGRs.

We support our lively community of PGRs through additional subject-specific training and development including grants to support research and encourage participation in events outside Norwich. **Krčma** co-ordinates sessions on Fieldwork and Research Ethics; Collections; Art Historical methodologies; Cultural Heritage, while **Wingfield** convenes the African and Atlantic Reading Group. In an international context, **Arnold** is a member of a PhD supervisory team at McGill University Canada, **Kaner** was Senior Advisor for European Association for Japanese Studies PhD workshop, University of Belgrade (2018), and **Krčma** co-supervises a PhD at University College Cork.

Unit-level environment template (REF5b)

3. Income, infrastructure and facilities**Research Income**

The **Award Portfolio** for the Unit has **increased 165%** and **REF4b** income **increased 57%** from 2014.

Award Portfolio	2014 (FTE 14.9)	Current census period (FTE 18.8)
Total for census period	GBP3,726,290	GBP9,879,970
Average award per FTE in census period	GBP250,086	GBP525,530
Annual Average award per FTE in census period	GBP35,726	GBP75,075

REF4b spend	2014 (FTE 14.9)	Current census period (FTE 18.8)
Total for census period	GBP3,144,863	GBP4,946,758
Average per FTE in census period	GBP211,065	GBP263,125
Annual Average per FTE in census period	GBP30,152	GBP37,589

Alongside larger AHRC, British Academy, and Leverhulme awards our strategy aims to expand our range of funders including Great Britain Sasakawa, Henry Moore, and Japan Foundations. Successes include:

- **GBP428,000** – to support our strategy to promote knowledge of Japanese Arts and Cultures comprising **Kaner** GBP250,000 The Ishibashi Foundation and **Kaner, Rousmaniere**, and **Watanabe** GBP178,000 Toshiba International;
- **GBP237,000 Winner** and **Wood** Gatsby Charitable Foundation for Re-cataloguing and decolonising the SCVA collection;
- **GBP193,000 Helsop** Leverhulme Trust for *Medieval Parish Churches of Norwich*;
- **GBP169,000 Greenhalgh** Acquisition of the *Tatlin Tower* for the Sculpture Park;
- **GBP80,000 Moore** New Collecting Award 2019, from the Art Fund to acquire sculptors' drawings by contemporary women artists for the Sainsbury Centre.

Our future strategy of interdisciplinary working in a global context is confirmed, for example:

- **GBP297,000 Jacobs** British Academy (2020-22) *(Re)Defining Culture: Engaging urban Fijian youth in sustainable employment opportunities in the cultural heritage sector.*

Our research strategy encourages and mentors colleagues at all stages in their careers to apply for prestigious fellowships:

- **Hartnell** received the Dibner Fellowship in the History of Science and Technology, The Huntington Library, CA, 2019–20 (USD50,000) and a Visiting Research Fellowship at the Schoenberg Institute for Manuscript Studies, University of Pennsylvania 2018 (USD5,000).
- **Krčma** received a research travel grant from the Terra Foundation for American Art 2018 (USD7,879).
- Riggs held British Academy (2015) and Leverhulme (2016) Research Fellowships totalling GBP125,000.
- **Whitfield** was awarded a Leverhulme Emeritus Fellowship (2018-21) after leaving her post

Unit-level environment template (REF5b)

at the British Library and holds that award concurrently with her post at UEA.

Internal research structures and support

All colleagues have access to a range of internal funding schemes designed to help develop high quality research, at School, Faculty, and University level:

Funding scheme	Maximum award per person, per year	Amount awarded per annum
ECR Annual Adventures in Research	GBP2,500	Up to GBP10,000
Childcare Conference Support	GBP500	Up to GBP5,000
Publications Fund	GBP1,000	Up to GBP10,000-15,000
Research Training Fund	GBP1,000	Up to GBP10,000
Small Awards scheme	GBP500	Up to GBP10,000 -15,000
School-level Research Funds	GBP500-1,000	Up to GBP15,000

Engagement, Impact and Innovation activities are also supported at School, Faculty, and University level:

Funding scheme	Maximum award per project, per year	Amount awarded per annum
Engagement Fund	GBP500	Up to GBP10,000
Faculty Innovation Fund	Up to GBP2,000	Up to GBP30,000
University Proof of Concept Fund	Up to GBP20,000	Up to GBP100,000
University Development Fund	Up to GBP50,000	Up to GBP200,000
Pro-Vice Chancellor's Impact Fund	Up to GBP20,000	GBP250,000

Alongside the Research Director, Impact Champion, and Unit of Assessment coordinator, research in the Unit benefits from the UEA Research and Innovation service (RIN), an experienced support team that aids colleagues in developing and submitting grant applications, and managing successful grants, including:

- Delivering a range of research and grant-specific training sessions, often in partnership with academics with special expertise or major external funders;
- Liaising with research councils, working on budgets, and administering the internal peer review process;
- Financial and management support for awards;
- Relationship managers and impact officers who advise on, and help develop, external partnerships with non HEIs.

Facilities

SCVA, **SRU**, and **ART** are located in an iconic Norman Foster building, which houses outstanding resources including the Robert and Lisa Sainsbury Collection featuring global art spanning 5,000 years, the Anderson Collection of Art Nouveau, both the Joyce and Michael Morris and University Collections of British Abstract and Constructivist Art, Design, and Architecture, and Sir Colin Anderson's papers and Tony Birks' archive and 200 of his ceramics – both recently bequeathed and being researched by **Wood** and **Greenhalgh** respectively. It also has some of the most substantial temporary exhibition space outside London for in-house and touring shows, and a

Unit-level environment template (REF5b)

lecture theatre and public spaces for our impact and engagement activities. **SISJAC** is located in a historic building in Norwich Cathedral Close, which provides a city centre venue for the Unit's activities.

All staff have a networked PC and office sharing among full time colleagues is kept to a minimum. Equipment is regularly upgraded.

SCVA receives core annual core funding of GBP725,000 (total **GBP3,625,000** in the review period) from UKRI and the Gatsby Foundation. This funding enables **SCVA** to support our research and that of the external research community through its curatorial and collections management, loans of works to other institutions, digital resources, and facilitating and supporting requests and visits by the academic community to use its collections and archives.

Our research also attracts donations, for example, 29 Frink sculptures were bequeathed as a result of **Winner's** retrospective (see section 1), some of which enhance the Sculpture Park.

Libraries

Our vibrant research culture is supported by extensive archival holdings in SCVA, SISJAC, The Sainsbury Collection of art, two well-resourced specialist libraries, and the University Library:

- **The Robert Sainsbury Library** in SCVA comprises over 22,000 books and 70 periodical subscriptions, funding for a librarian, and an annual acquisitions' budget of c. GBP20,000.
- **The Lisa Sainsbury Library** at SISJAC comprises over 40,000 volumes funding for a librarian, and an annual acquisitions' budget of c. GBP15,000. SISJAC holds the Sir Hugh Cortazzi collection of antiquarian books and maps of Japan, and the Carmen Blacker archive.
- **The University Library** is well resourced with books, periodicals, and online databases. It has a GBP213 average annual spend per FTE (sector average GBP152). A dedicated subject librarian supports the Unit's research needs.

4. Collaboration and contribution to the research base, economy and society

The Unit makes a significant contribution to the broader research community and we stimulate and facilitate exchanges between academia and business, industry, public or third sector bodies. As part of our commitment to staff development and career progression, colleagues, including ECRs, are encouraged and mentored to develop these important aspects of their activities, which are recognised in the workload model. Our strategy in this review period and beyond is to grow sustainable, impactful relationships at international, national, and local levels. Highlights of our aims and achievements include:

Local Networks and Collaborations

We enjoy a strong local and regional position that is supported by UEA's Civic University agenda. We organise two long-standing lecture series open to academics and the public, which enjoy a very popular regional following.

- **WARS** (World Art Research Seminars), established in 1970s and held in the **SCVA** lecture theatre, include lectures by colleagues, and national and international invited speakers e.g. Prof. Wojciech Bałus (Kraków), Prof. Kojiro Hirose (Osaka), Vivienne Koorland (artist, New York/Cape Town), Prof. Sam Lieu (Macquarie/SOAS).
- The **Third Thursday Lectures** organised by **SISJAC** are held in the Hstry at Norwich Cathedral bring the best scholars in Japanese arts and cultures to the city. Recent highlights include the Ambassador of Japan who gave the 200th lecture in 2018.

Our research projects directly benefit the local community e.g. Heslop's Leverhulme-funded *The Medieval Parish Churches of Norwich* (GBP193,000) produced a history of the 57 parishes in Norwich c. 1000-1540, and the people who lived in them. The project team included a partnership manager and supplementary grants from AHRC, Norwich Research Park, Town Close, John Jarrold Trust, Paul Bassham Trust expanded opportunities for

Unit-level environment template (REF5b)

engagement/dissemination, and conservation. **Heslop** also worked with the Historic Churches Trust to raise GBP70,000 for their 'Flintspiration' events in 2017.

SCVA is a valuable local resource and throughout the Covid-19 pandemic the Sculpture Park remained open and substantial material was made available online supported by GBP40,000 in grants from the Art Fund and Esmée Fairbairn Foundation. **Winner** was part of a research network 'Repurposing the Campus' meeting convened by UCL and University of Warwick (2020) focusing on university art collections and specifically campus sculpture parks and trails and plans to develop this public resource during the next review period.

All of our exhibitions reached wide local audiences and were supported by knowledge transfer and public engagement activities, including symposia, lectures, and schools programmes. For example, **SCVA** celebrated the 40th anniversary of its world-renowned Foster building in an exhibition *Superstructures*, (2018) complemented by two-day conference and publication, and hosted shows on *Radical Russia: Art, Culture and Revolution* (2017), *Magdalene Odundo* (2019), and *Roger Law* (2019). **Covid-19** impacted on our exhibitions programme in SCVA and touring, most notably *Brian Clarke: The Art of Light*, curated by **Greenhalgh** SCVA (2019), opened later than scheduled in New York Museum of Arts and Design (2020) and will still tour to Seoul DA. **Moore** was not able to re-curate the *Bill Brandt and Henry Moore* (2020) exhibition for SCVA. As mentioned, **Heslop**, **Jacobs**, **Krčma**, and Riggs curated shows in national and international venues.

Our **international research networks and partnerships** have global reach. For example, **Jacobs** has collaborated with the national museum of Fiji, the University of South Pacific in Suva and its Oceania Arts Gallery. **Wingfield** works with colleagues at Sol Plaatje University, South Africa.

Our strategy to develop our work in East Asia is evident in:

- **Arnold's** collaborative work with Université Paris I and Tianjin University China where since 2009-present she has been Guest Professor and Co-I on three projects funded by the Natural Science Foundation of China (one on-going).
- **Kaner** is Co-I on AHRC-funded project on ceramics among hunter-gatherers (led by York University) and is on Advisory Board of ERC-funded project on Jomon and Yayoi demographics (led by Cambridge University).
- **Kaner and Watanabe** are Co-Is (Overseas), PI Professor Toshiharu Omuka, University of Tsukuba on a Japanese Research Council Award the Promotion of Joint International Research (2019-22), *The Art History of Third Force 1890-1920*. SISJAC is the international research partner.
- **Matsuba** in May 2020 initiated an ongoing partnership with Ritsumeikan University to create a digital archive of resources for Japanese Studies held in UK.

Visiting positions complement our international networks for example: **Arnold** is a guest professor at Tianjin University, China, while **Kaner** was visiting professor at Research Institute for Humanity and Nature (Kyoto) 2015, 2016 and at University of Tokyo 2020. **Krčma** was a visiting lecturer Pontifical Catholic University, Rio de Janeiro 2016, and **Rousmaniere** held visiting professorships at Rikkyo University (2019) and at University of Tokyo (2018).

Consultancies and Secondments

Greenhalgh was consultant for the Latvian Art Nouveau exhibition, *Jugendstils: Art Nouveau, its beginnings, influences, and original nature*, at Riga Bourse Museum and SCVA loaned 35 Art Nouveau works. **Jacobs's** expertise in Oceania has led to consultancy roles at Ghent University Museums 2013-17; Royal Memorial Museum, Exeter – Funded by Designation Development Fund, Arts Council England, for a new permanent Oceania display (2016); Father Damien Museum, Tremelo, and Father Damien Archives, University of Leuven, Belgium 2015-17; 2018-ongoing and Co-curatorial Consultant for the display of the SCVA/SRU exhibition *Fiji: Art and Life in the Pacific* at LACMA 2020. As noted above (section 1), **Rousmaniere** was seconded to the British Museum (2010-19). She is now a funded consultant for the Royal Collections Trust advising on an exhibition about Japanese holdings in their collections (2022).

Cultural Heritage

Our commitment to making a significant contribution to the public understanding of heritage in UK and beyond builds on colleagues' networks and partnerships. **Arnold's** historical research on Tianjin has informed the interpretation and preservation of the city, and its increasing popularity as a tourist destination through her association with the International Research Centre for Chinese Cultural Heritage Conservation at Tianjin University 2009-present. **Gilks** participated in meetings of the UK Committee of the Blue Shield – an international, voluntary organisation to protect cultural heritage during conflict (2018). **Greenhalgh** is a member of the EU-funded *Coup de Fouet* network that traces Art Nouveau throughout Europe. **Heslop** was a member of the Norfolk Committee of the Art Fund 2015-19 (Chair 2015-17) and is a Member of the Norwich Castle Academic Advisory Board for the Keep 'Gateway to Medieval England' project (HLF funded c. GBP11,000,000). As noted above, **Jacobs's** expertise in Oceania has led to a number of consultancy roles in UK, Europe, and USA. **Kaner** is on International Expert Panel for two UNESCO World Heritage Nominations: Okinoshima and Associated Sites of Munakata Region (inscribed 2017), and Jomon Sites of Northern Tohoku and Southern Hokkaido (outcome 2021), and has also refereed WHS nominations from elsewhere, while **Whitfield** is a Member of the International Consultative Committee, Digital Dunhuang.

Public Engagement and Knowledge Exchange inform our strategy for pathways to impact. We have developed strategies to effect change in thinking and understanding of Art History by a broad range of publics. Highlights include:

Collaboration with Major Institutions:

Tate Publishing commissioned **Arnold** *A Short Book About Art* (2015) and **Krčma** *Tate Introductions: Robert Rauschenberg* (2016). **Krčma** contributed an essay to the *Rauschenberg* exhibition catalogue for MOMA (2016), **Hartnell** published *Medieval Bodies: Life, death and art in the Middle Ages* (2018) for Wellcome Trust. These books received international and national press coverage and together have been translated into over 10 languages.

Popular Writing:

Arnold published a second edition of her best-selling *Art History: A very short introduction* (2020), (First edition translated into 20 languages). **Jacobs** and **Wingfield** published *Trophies, Relics and Curios? Missionary Heritage from Africa and the Pacific* (2015).

Media and Literature Festival Appearances:

Arnold, Hartnell, Riggs, and Rousmaniere appeared on TV (e.g. BBC4), and national (e.g. Radio4), and local radio. Our exhibitions have received substantial national and international media coverage stimulating interest in our historical and exhibition practice research by a broad range of publics. For example, **Wood's** *Art Deco by the Sea* was featured in the BBC *Art under Quarantine*. **Arnold** and **Hartnell** appeared at Literature Festivals including Cheltenham and Oxford.

Contributions to the Discipline

Colleagues from across the unit make a major contribution to the discipline – examples include.

Publishing

Our commitment to the ecology of the discipline is evident in significant engagement with leading publications, via editorial positions, serving on editorial boards, or peer review. For example, **Arnold** is the Series Editor for Wiley-Blackwell *Companions to Art History*, comprising edited volumes c. 100,000 words of newly commissioned essays that remap the discipline in its broadest constituency, with 30 volumes published or in press. **Kaner** is series editor for *Science of the History of Humanity in Asia and the Pacific* (Springer) and *Global and Comparative Perspectives on Japanese Archaeology* (Archaeopress), and Co-Editor of *Japanese Journal of Archaeology* (Japanese Archaeological Association); **Krčma** was Founding Co-Editor of *Enclave Review* (Cork, Ireland, now closed), 2010-18. **Hartnell** is a member of the International Advisory Board, for *British Art Studies* (Paul Mellon Centre). **Heslop** co-edited a Special Issue of *British Art Studies* (vol. 6)

Unit-level environment template (REF5b)

2017 *Invention and Imagination in British Art and Architecture 600-1500*. **Whitfield** sits on the Editorial Boards of *Manuscript Studies* (Journal of the Schoenberg Institute of Manuscripts) and Brepols' *Silk Road* series.

Learned Societies and Arts Organisations

As part of our commitment to the research community, we offer our expertise in the following ways: **Arnold** is on the Advisory Board of the NEH funded digitisation project of *Vetusta Monumenta* at the University of Missouri and the Society of Antiquaries, London. **Hartnell** was a member of Association of Art Historians Higher Education Advisory Committee. **Heslop** was President of the British Archaeological Association, 2016-19. **Rousmaniere** is on the Council for Oriental Ceramic Society. **Watanabe** was a member and then Chair of the Advisory Board, Tate Research Centre: Asia. During the review period he has been Chair of British National Committee, Vice President and Member of Bureau (Executive Committee), and Chair of the Statutes Revision Working Group of (CIHA). **Whitfield** is Vice Chair, International Association for the Study of Silk Road Textiles and Council Member and Chair, House and Events Committee, Royal Asiatic Society.

Research Councils

Colleagues at all career stages contribute e.g. **Arnold** is a member of the **Advisory Board of AHRC** and made a substantial contribution to the work of UKRI as an award panel member, as chair of two international panels for RCUK Newton Fund projects, and invited participant in UKRI Creative Industries workshops in China. **Hartnell** is a member of the Wellcome Trust Medical Humanities Expert Review Group and Interview Panel 2019–22 and has also evaluated Research Fellowships and University Awards for the Trust.

External Assessment

The expertise of colleagues in this Unit is clear in the invitations to act as PhD external examiners and external assessors both nationally and internationally. In the review period, **Arnold** examined 2 PhDs at Université Paris I (Rapporteur du Jury), and at Politecnico Milano, **Watanabe** examined a PhD at University of Melbourne, and **Wingfield** examined 2 PhDs at University of Witwatersrand. Within the UK, colleagues examined PhDs at, for example, the Universities of Bristol, Edinburgh, Oxford, Manchester Metropolitan, Newcastle, and UCL.

Arnold was the external advisor for the appointment of a Chair in Architectural Humanities in the Architecture School at Cardiff University.

Conferences, Keynotes, and Lectures

Our strategy to engage with the academic community and beyond is supported by our substantial contribution to conferences and delivery of public lectures both nationally and internationally. In addition to events noted above:

- The Unit organised, hosted, and contributed to the AAH conference (2015).
- **Heslop** convened the Medieval Churches of Norwich Conference (2017).
- **Jacobs** was on the organising committee of ASA (Association of Social Anthropologists) conference at UEA (2019).
- **Tomizawa-Kay** co-organised an international workshop at UEA *Reflective Transition of Politics in Art* (2017).

The examples below are indicative of the commitment of colleagues at all career levels to the research community in the census period:

Arnold, Bogdanova-Kummer, Hartnell, Kaner, and Watanabe have convened or responded to sessions at AAH, AAS, CAA, and Medieval Academy of America Annual Meeting

Arnold, Greenhalgh, Kaner, Watanabe, Wood have given invited lectures and keynotes at international conferences in Belgium, Canada, China, Denmark, France, Hungary, Spain, Japan, UK, and USA;

Dell and Hartnell gave keynotes in UK.

Unit-level environment template (REF5b)

All colleagues gave invited lectures, conference and research seminar papers, and were roundtable or in conversation participants at conferences, in museums and galleries, and at universities in UK, Europe, Africa, Asia, and West Polynesia.

In the census period our research, disseminated through, for example, publications, exhibitions, scholarly interventions, and public lectures, has engaged with the academic community and user groups at local, national, and international levels. We remain committed to the advancement of the knowledge and understanding of the history, theory, and practice of Art and Design in the academy and beyond, and to supporting the development of future generations of scholars.